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BIENNIAL SURVEY OF EDUCATION  
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CHAPTER IX  
MUSIC EDUCATION

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## CHAPTER IX

### MUSIC EDUCATION

By OSBOURNE MCCONATHY

CONTENTS.—Music in the public schools—Teacher training—Music in colleges—Organizations of music teachers—Agencies for furthering music education—Music foundations—Radio in music education—Symphony concerts for children—The private music teacher—Conclusion.

The present chapter offers a general survey of music education in the United States during the past decade. No attempt is here made to go into statistical details or to give lengthy explanatory statements of the various topics presented for consideration. To do so would quickly exceed the allotted bounds. Rather, this study aims to give a bird's-eye view of the whole range of music education in this country during the past decade, by discussing briefly a number of the more important fields of this work and some of the more prominent agencies engaged in them. No attempt is made to summarize or to draw deductions from the situation as found. The chapter is more in the nature of a fact finding report than an advisory statement. The reader may draw his own conclusions from the statement of conditions as herein reported.

#### MUSIC IN THE PUBLIC SCHOOLS

The place of music in the curriculum of the public schools has been greatly strengthened during the last decade. The following resolution was passed by the conference of the Department of Superintendence, National Education Association, Dallas, Tex., March 4, 1927:

*We would record our full appreciation of the fine musical programs and art exhibits in connection with this convention. They are good evidence that we are rightly coming to regard music, art, and other similar subjects as fundamental in the education of American children. We recommend that they be given everywhere equal consideration and support with other basic subjects.*

This resolution is both an evidence of the growing conviction of the basic importance of music as a subject for study in schools and an authoritative statement which will give a strong impetus to the solidifying of music in the school curriculum.



## (A) ELEMENTARY SCHOOLS

There is a marked trend in the direction of socializing the study of music in the elementary schools, and making it increasingly a factor in the whole life of the school. It is felt that music has too long been largely an isolated subject, and that more advantage should be taken of its many rich possibilities for contributing to the other fields of activity and study. At the same time increasing emphasis is being given to differentiating music study to meet the various needs of pupils of different interests and talents. So we see, side by side, the broadening of the conception of music as a contribution to the whole school life with the more intensive specialization of instruction to meet individual needs.

Music teaching in the elementary schools may be considered under three headings: Singing, appreciation, and playing upon instruments.

In the singing lesson, while teachers are still eager to secure good sight reading, exaggerated emphasis on this activity is gradually subsiding. Indeed, in a number of communities the pendulum seems to have swung too far in the other direction, and teachers seem to fail to realize that without a background of a certain amount of technical skill the pupils are handicapped in learning songs expressive of their own advancing tastes and interests. On the whole, however, stress on the acquirement of reading skill and emphasis on learning beautiful songs for their æsthetic values and for their contribution to social experiences seem to be achieving a reasonable balance in the singing lesson.

Within the past 10 years the entire subject of music appreciation has come to be accepted practically everywhere as an integral and vital part of music education. The technic of teaching music appreciation has been completely changed within the decade. In the early years, appreciation lessons were little more than passive listening. Better pedagogical methods have been introduced, and now the keenest comparison, discrimination, judgment, and feeling of the student are called forth in hearing reproductions of great music. Teaching of the history of music has swung out of the rut of its chronology. Newer methods center upon the music itself rather than upon discussion as to what year a given evolution or development occurred. Beautiful tonal expression has come to be the *sine qua non* of all good music appreciation work. Information about music is no longer spread before the pupils by reading treatises and articles, biographies of composers, extraneous incidents, etc., but the newer procedure leads the children themselves to inquire, "What does the music say!" By these modern methods the students are led to true musical dis-



crimination and to the desire and ability to express their own feelings and opinions as to what is heard. The advent of radio has brought about a splendid flowering of the whole subject of music appreciation. Teachers have learned that concerts over the air without preparation in advance are largely lost and leave no permanent residuum. The fleeting impression as it passes on the wings of air can only be caught and retained if the appreciative mind knows in advance, and therefore recognizes as it passes, the outpouring of beautiful music which now for the first time is made available to millions who never before knew that such music existed. Without the foundation of music appreciation, education through radio would probably never have gained its present foothold. Another interesting development is the growing tendency to coordinate the appreciation and singing lessons. More and more, teachers are realizing that all music study should contribute to the development of a finer sensitiveness to beautiful music.

Instrumental instruction to-day includes a number of activities, such as the toy orchestra in the kindergarten and primary grades, classes in piano, and instruction in playing instruments of the orchestra and band. A few years ago the rhythm band was considered largely a means for developing rhythmic consciousness, but of late there is a tendency to see in the toy orchestra the first step in leading the children to an interest in instrumental performance. Piano classes were found in only a few school systems 10 years ago, but now hundreds of cities are offering instruction to many thousands of children in the elementary schools. At first nearly all of these cities followed the plan of charging the children small fees for their lessons, but gradually there seems to be a tendency toward making this work a part of the regular curriculum, financed by the school. Many cities are trying plans of testing children to try to ascertain aptitudes, and assigning to the piano and other instrumental classes those who seem most likely to succeed in their efforts to learn to play. The classes in playing instruments of the orchestra and band have led to the formation of numerous ensembles in the elementary schools. Naturally this activity blossoms more fully in the high schools, but the start made in the grades is an important factor in the splendid instrumental work now common in high schools in every part of the country.

Another phase of music study which recently is assuming important proportions is the development of rhythmic consciousness and expression through physical activity. One of the prominent exponents of this idea is Jacques Dalcroze, of Geneva, Switzerland, whose system of eurhythmics has been introduced into a number of colleges and normal schools. A few elementary schools, too, are experimenting with this system, but a far larger number are intro-



ducing less exacting rhythmic activities of various kinds which seem more practicable under our American school conditions. Often these activities are under the direction of the music teacher, but there is a growing tendency to effect a cooperation of the music and physical education departments. The underlying principle, so far as music is concerned, is that rhythm is fundamentally a physical manifestation (and pitch an aural manifestation) and therefore comes most naturally through the rhythmic experience of dances, games, and free interpretative action.

#### (B) JUNIOR HIGH SCHOOLS

Early in the decade just ending junior high school music was at a rather low ebb. The music supervisors of the country were somewhat slower than were the directors of most of the other subjects to adapt themselves to the new organization. Consequently school administrators relegated to a somewhat inferior place the subject which almost ideally met their reasons for adopting the junior high school plan. Few music teachers were trained to meet the specific needs which the new plan presented. A new demand confronted teacher-training institutions, and several years passed before they were able to supply teachers well trained to meet the particular needs of the junior high school. As the decade progressed, conditions in junior high school music steadily improved, though there still remains considerable uncertainty over several administrative problems. What courses in music should be offered? Which should be elective and which required? Which should be regularly scheduled and which offered as extracurricular opportunities? The general trend seems in the following direction:

*General music.*—Required in grades 7 and 8, minimum of 90 minutes per week in not fewer than two periods; elective (or required) in grade 9, minimum of 45 minutes per week in one or more periods.

*Glee clubs, choruses.*—Elective (or extracurricular), minimum of 45 minutes per week in one or more periods.

*Class instruction in instrumental music.*—Elective, minimum of 45 minutes per week in one or more periods.

*Orchestra.*—Elective, minimum of 90 minutes per week.

*Band.*—Elective, minimum of 90 minutes per week.

*Elementary music theory.*—Elective in grade 9; minimum of 90 minutes per week in not fewer than two periods.

*Outside study of music.*—Credited in grade 9.<sup>1</sup>

There is a tendency towards making general music in the seventh year a required study, in classes conducted largely as were those of the sixth year. In the eighth year, while still requiring general

<sup>1</sup> From a tabulation in *Music in the Junior High School*, by Beattie, McConathy, and Morgan; Silver, Burdett & Co., 1930.



music, classes are usually combined into larger choruses. The ninth year seems more and more tending toward placing music on a purely elective basis, though the assembly period strongly emphasizes singing.

The junior high school has passed the experimental stage, and music, along with the other subjects, is finding its recognized place in the new curricular organization.

#### (C) SENIOR HIGH SCHOOLS

The most conspicuous development in high-school music during the past decade has been the work of the orchestras and bands. In enrollment and in quality of performance the growth has been amazing. This has been due largely to the activities of the instrumental committee of the Music Supervisors' National Conference aided by the National Bureau for the Advancement of Music. All over the country, in cities and towns and villages, in large schools and small, the instrumental groups have achieved notable success in performing good music well. In many places this activity has been on an extracurricular basis, but there has been steady progress toward placing it among subjects regularly scheduled during school hours and carrying school credit. A great stimulus has been given the instrumental movement by the regional and national band and orchestral contests, where instrumental ensembles of symphonic proportions have played with professional finish.

Two conspicuous outgrowths of this movement have been: (1) The National High School Orchestra; (2) the National Summer Camp. Both of these subjects are discussed under the heading, Committee on Instrumental Affairs of the Music Supervisors' National Conference. (See p. 12.)

So much emphasis was given to the instrumental work in high schools throughout the country that for a time the choral field seemed overshadowed. But the situation has awakened a spirit of emulation in the singers, until there is now a most interesting renaissance of choral interest. The National High School Chorus has assembled twice at the meetings of the Music Supervisors' National Conference. They sang for the superintendents' section of the National Education Association in February, 1931. The singing of these young choristers has been delightful in every respect, and has made clear that in all parts of the country there are plenty of high-school boys and girls who merely need adequate guidance to enjoy the study of fine choral works. This is shown still further by a number of admirable choral organizations which have been developed in high schools in widely separate parts of the country, choruses which perform the very best music with excellent technical finish and with



charming effect. Unquestionably we are on the eve of a widespread awakening to the possibilities of fine choral singing in our high schools.

The practice of giving operettas has grown tremendously during recent years. Many schools present performances of well-written works, in which nearly all the school departments cooperate. Unfortunately the field is flooded with a vast amount of inferior operettas which are performed because they are easily produced or because the subjects are trashily attractive. It seems unfortunate that schools which offer splendid courses in music appreciation will then turn right-about-face in the quality of music selected for public operetta performances. On the whole, however, in choral and instrumental ensembles, there is a decided tendency toward a better type of music in our schools.

One other tendency in high-school music should be noted, and that is toward placing all music activities on an elective, credited basis, including applied music studied with outside teachers. Choruses, orchestras, and bands, as well as classes in appreciation and theoretical music, are now offered widely throughout the country, and increasingly as a regular part of the high-school course of study.

Despite these evidences of growth there has been a situation affecting the integration of high school and college music which is still unsettled. It is well known that the college directly influences the courses of study offered in the high school. The endowed colleges, particularly those in the Eastern States, have not been liberal toward entrance credits in music, and therefore have seriously retarded the recognition of high-school music on a plane with the other subjects, as is advocated in the Dallas resolution of the Department of Superintendence quoted earlier in this survey. The integration of high school and college music may well be a subject of study for the combined college and high school music departments during the next decade. (See Music in Colleges, p. 7.)

#### (D) PRIVATE AND PAROCHIAL SCHOOLS

The past decade has witnessed a marked increase in attention to music in private and parochial schools. In private schools this attitude usually focuses attention on the appreciative and cultural aspects of the subject, with especial emphasis on acquaintance with fine folk music and music of the classic masters.

In parochial schools considerable attention is being given to the study of Gregorian chant. These schools are attempting to put into more widespread effect the Moto Proprio of Pope Pius X. The demonstrated simplicity of plain chant has shown that it can be taught effectively in much the same way as other school subjects.



Consequently teachers are introducing its study into the elementary grades because they realize that familiarity with the chant in early childhood is the surest way to restore it to its place in the Church service.

### TEACHER TRAINING

State certification of school music teachers and supervisors now requires formal preparation in recognized institutions along definitely specified lines. While there is still wide variation in different States, there seems to be a gradual approach toward agreement as to the proportion of required academic education, and music studies.

Most of our larger cities now insist that music teachers shall hold the bachelor's degree and the same demand is becoming customary in smaller and more remote localities. The master's degree is now expected of most musicians occupying important executive positions. These demands created many perplexing problems for older supervisors during the early years of the past decade, but adjustments have now largely been effected.

In line with these State requirements the institutions which offer training for music teachers and supervisors have modified their courses of study to meet the new situation. The research council of the Music Supervisor's National Conference, in 1929, issued as Bulletin No. 11, a survey of the whole subject of State certification of teachers and supervisors of public-school music. A report by the same body, issued in 1921, on courses for the training of supervisors of music, will soon need revision in the light of recent practices. At its meeting in St. Louis, at the close of the present year (1930), the National Association of Schools of Music will discuss a report of its curriculum commission on a 4-year course of study with public-school music as a major. Courses in public-school music leading to certification and degree are now offered by a large majority of colleges and schools and conservatories of music throughout the country. (See Survey of College Entrance Credits and College Courses in Music, 1930, National Bureau for the Advancement of Music.)

### MUSIC IN COLLEGES

#### (A) PRESENT CONDITIONS

A Survey of College Entrance Credits and College Courses in Music, prepared by the research council of the Music Supervisors' National Conference in cooperation with the National Bureau for the Advancement of Music, was published by the National Bureau<sup>2</sup>

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<sup>2</sup> 45 West Forty-fifth Street, New York City.



in 1930. The following quotation is from the Foreword of that volume:

The research council and the bureau see in the investigation and its published report a means of aiding high-school pupils interested in music and desirous of receiving credit for it at college entrance and, in many cases, continuing their study of the subject in college. Music supervisors, teachers, and parents have been in urgent need of some authoritative assistance in guiding these students. But that is only part of the objective of the survey, important as it may be. Of almost equal value is it to present the situation to the colleges themselves. Many are planning to grant more recognition to music, but are hesitant as to how far they should go in the absence of sufficient accurate information as to what is being done elsewhere, and the success of those who have taken advanced action. Others have considerably increased their entrance credits obtainable in music, or their courses offered in music, and it is meet and proper that the world should know. Still others remain neglectful, and for these, too, light on the situation may well be of service as a stimulus to greater progress.

The findings in the foregoing survey are far too voluminous and complex to be even summarized here. To get a clear picture of the subject one must consult the volume itself. Consequently the following tables can merely indicate the general scope of the survey:

*Colleges accepting music for entrance*

Number of colleges tabulated.....	594
Number accepting entrance credit in music.....	452
Colleges establishing this practice during the past decade.....	166

There are some notable exceptions to the general rule of accepting entrance credit in music, especially among the larger eastern institutions. While there is wide variation in the amount of music which may be offered for entrance, in the majority of institutions accepting these credits a student may present at least 2 of his 15 entrance credits in music.

*College courses in music*

Number of colleges tabulated.....	594
Number offering instruction in music.....	479
Number accepting music credits toward degrees.....	469
Number offering courses in school-music supervision.....	208

Wide variation is shown in the amount of music which a student may elect, and also the manner in which his music studies may apply toward degrees. The majority of institutions which allow music credits toward a degree limit the amount to between 10 per cent and 30 per cent of credits required.

(B) MUSIC FOR THE GENERAL STUDENT BODY

While the foregoing tabulation of entrance credits in music and music credits toward degrees shows that the musical student who surveys the field with care may find opportunities to pursue his college studies with due consideration to his musical interests, there



is nevertheless a wide gap in our music system which the colleges still leave open. This gap is found in the failure of colleges to provide adequate opportunities for the large number of students who found cultural pleasure in playing in high-school orchestras and bands. Few colleges assume direct supervision of their bands and orchestras, and still fewer offer credit for this form of applied music. The amount of time necessary to keep in practice on an instrument seriously handicaps the student who gives this time without credit. While some analogy may be drawn between this situation and that of the college athlete, there are too many points of difference for the two college activities to be classed together with respect to academic recognition. The Intercollegiate Musical Council, discussed below, is making splendid progress in meeting the situation with respect to the singer, but some way must be devised to help the instrumentalist. That as many excellent college bands and orchestras exist as may be found in various parts of the country is a tribute to the attractiveness of this form of music, to the inherent desire for such self-expression, and to the foundations laid in the high schools.

Another weakness in college music is found in the lack of drawing power of so many college courses in music appreciation. Surely this subject, properly presented and with a sympathetic attitude shown it by the other members of the college faculty, should be a rallying center of campus culture. That this is so seldom true points to a need for collegiate consideration and for removal of the obstacles which stand in the way of the proper functioning of such courses.

#### (C) INTERCOLLEGIATE MUSICAL COUNCIL \*

The council's activities in 1920 consisted in organizing and managing an annual singing contest in New York City in which eight eastern colleges participated. In 1930 the council's activities covered the United States. In the winter of 1930-31 glee clubs from 131 colleges competed in State and regional singing contests. More than 100 other college glee clubs have applied for admission and are waiting to be organized into groups for contest purposes. These activities are all under the auspices and direction of the intercollegiate council.

In 1924 the council undertook to organize the preparatory school glee clubs along similar lines, and since that time there have been annual school glee club contests held in New York.

The influences of the movement have been important. A survey of undergraduate musical activities, undertaken soon after the war, brought out the following facts: (1) A very small fraction of the

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\* 119 West Fifty-seventh Street, New York City.



students, even in our leading universities, were being influenced in any appreciable way by good music; (2) most student musical talent found its expression through glee clubs, banjo clubs, and jazz ensembles; (3) most of this music making was of a deplorably poor quality, contributing nothing to the education or culture of those who took part. Under the stimulus of friendly competition provided by the contest movement, the revival of interest in singing among American students has been rapid and continuous, and the standards both of performance and programs have undergone a radical improvement. At the present time there are a considerable number of well-trained student choruses whose performances command the respect and enthusiastic support of a large public.

Ten years of development in this field have demonstrated the following facts: 1. It is just as possible to produce intelligent amateurs in music as it is in athletics. 2. Singing is an ideal medium of self expression for students. It appeals to all without regard to class, race, or color. 3. College men enjoy singing good music more than they do poor music, and under adequate leadership are capable of excellent performance. Summing up, the major trend in college singing during the past 10 years has been toward a decidedly higher appreciation of music than ever before in American college history. The old-fashioned type of mixed program, half vaudeville, half musical, has to a large degree given way to first-rate singing of first-class music. The result to American life is that several thousand young men each year are returning to their home communities trained in choral music by membership in glee clubs during college days. While the achievement thus far is encouraging, as a matter of fact less than one-third of the field has been covered. There is much pioneering and organizing still to be done.

### ORGANIZATIONS OF MUSIC TEACHERS

#### (A) MUSIC SUPERVISORS' NATIONAL CONFERENCE

The Music Supervisors' National Conference, beginning with a gathering of less than 100 music teachers in Keokuk, Iowa, in 1907, has become the largest association of music teachers in the world, with more than 7,500 members. Formerly the conference met annually, usually in the Middle West, with gradually increasing membership. In the course of time other organizations of supervisors were formed on the eastern and western seaboard. In 1926 a national reorganization was effected. This consists of the national conference and six affiliated sectional conferences: California, eastern, north central, northwest, southern, and southwestern conferences. Beginning in 1927, all the conferences meet biennially, the



National Conference alternating with the meetings of the sectional conferences. A Book of Proceedings is issued annually for all the conferences, containing reports of business transacted and papers, programs, and discussions. The conferences publish a magazine of considerable size and influence, and appoint committees for the study and furtherance of special phases of music education.

The business responsibilities of this large and complex organization reached a point where the load was too heavy for the group of officers to handle while carrying on the duties of their regular positions. A new constitution was therefore adopted in 1930, and is now in effect, which provides for a headquarters office and the employment of an executive secretary whose entire time is devoted to the business of the conference.

Among the topics in school music which have come into special prominence during the past decade, and which have been dealt with in the conference through general discussion and committee action, the following may be mentioned: (1) Amateur spirit in music; (2) development of appreciation activity; (3) the beginning of radio instruction; (4) the development of instrumental music, later with special emphasis on class instruction and small ensemble; (5) vocal work in schools; (6) enrichment of the elementary music field through school choirs, school concerts, rhythm orchestras, piano and violin classes, etc., which is bringing the possibility of differentiation of talent into the level of the elementary school; (7) a great widening of acquaintance with music of a higher quality; (8) the general acceptance of the fine arts as a major activity in education; (9) the very much higher standards required of music teachers; (10) increased cooperation of school music with civic organizations and in community life; (11) integration of music in the academic life of the student (correlations).

#### NATIONAL RESEARCH COUNCIL OF MUSIC EDUCATION

No work done by the Music Supervisors' National Conference has been of greater importance than that accomplished by its National Research Council of Music Education. The council was established in 1918 as the Educational Council, but was reorganized and given its present name in 1923. It consists now of 15 members, who, divided into committees, study various current problems of music education. The whole council reviews all committee reports and submits them to the conference for action only after they have received the unanimous approval of the council. Reports so studied by the council and ratified by the conference are extremely influen-

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\* 64 East Jackson Boulevard, Chicago, Ill.



tial because they represent the convictions and become the platform for action of the public-school music teachers of the Nation.

The council reports are published in the Book of Proceedings of the conference, and are reprinted in the form of separate bulletins which are sold at a nominal cost. The list of bulletins published to date, which follows, may be said to indicate the main directions of thought of the public-school music teachers of the country, from the time the council was established.

- 1921. Courses for the training of supervisors of music; and a standard course of study for graded schools.
- 1922. A plan for granting high-school credits for applied music (specialized musical technic).
- 1923. A study of music instruction in the public schools of the United States.
- 1925. Music in the junior high schools.
- 1925. A standard course for the music training of the grade teacher.
- 1926. Music in the one-teacher rural school.
- 1927. A survey of tests and measurements in music education.
- 1928. College entrance credits, and college courses in music.\*
- 1928. Standards of attainment in sight singing at the end of the sixth grade.
- 1929. State certification of teachers and supervisors of public-school music.
- 1929. High-school credit courses in music.
- 1930. The music competition festival.
- 1930. Newer practices and tendencies in music education.

The last-named report covers such topics as music in the platoon school, departmental organization, summer music schools for children, original composition, construction and use of instruments by children, string, wind and piano classes, Dalcroze eurhythmics, the rhythm orchestra, children's concerts, and the radio in music education.

#### COMMITTEE ON INSTRUMENTAL AFFAIRS

The Committee on Instrumental Affairs has sponsored school band and orchestra contests and summer music camps. A subcommittee has been active in class piano instruction.

1. School band contests, on a state-wide basis are now being held in some 40 States, and school orchestra contests in 37, all with the cooperation of the Committee on Instrumental Affairs. The movement had its inception in 1924 with the organization of 5 State school band contests including some 30 groups entered. The total number of entries in 1930 was 935 bands, with a total enrollment of 40,000 to 50,000 high-school pupils. The committee began its cooperation with the school orchestra contests in 1928, and had 650 entries in the State contests in 1930. The National School Band Contest for

\* Partial report. The National Bureau for the Advancement of Music cooperated largely in preparing the complete report and published (1930) the exhaustive study in a cloth-bound volume of 209 pages, retaining the title given above.



1930 was held in Flint, Mich., and brought together 44 picked bands from all parts of the country.

The committee prepares a list of numbers for use in the national and special events, including a selective list of 50 carefully graded selections from those of considerable difficulty to simpler pieces, so that the needs of all groups may be met. In this way and in other ways it is assisting in maintaining high standards of repertory. The committee also sets up the standard of instrumentation and has worked out detailed rules for judging. Contests are being arranged to arouse greater interest in school instrumental music among educators and the public, and are leading to the establishment of many new bands and orchestras and to the very pronounced improvement of those already in existence. The growth of the contest movement has been greatly increased within the States by the organization of a large number of preliminary district contests, thereby bringing the stimulus of the contests to schools in smaller and less well-to-do centers.

2. The National High School Orchestra has assembled five times. The first organization met in Detroit in 1926 to play for the Music Supervisors' National Conference. There were 230 players chosen from high-school orchestras in 30 States. The second assemblage of the orchestra was for the meeting of the Department of Superintendence, National Education Association, in Dallas, Tex., in 1927, and included 268 players from 39 States. The third meeting was for the Music Supervisors' National Conference in Chicago, 1928, and enrolled 311 players from 36 States. In 1930 the orchestra met in two sections; the first section at the Atlantic City convention of the Department of Superintendence numbered 315 players, and the second section at the Chicago meeting of the supervisors' conference had 315 players, thus drawing to the two gatherings a total of 629 different performers. In 1929 there was no meeting of the national orchestra, but four sectional meetings of the supervisors' conference assembled four sectional orchestras. The same plan will be followed in 1931, when there will again be sectional meetings instead of a national meeting of supervisors.

As an outgrowth of this movement 30 State orchestras have been organized, and some States have adopted district and county orchestras. In all, more than 45,000 different orchestras are said to be associated in this enormous movement for orchestral music in the high schools.

The National High School Orchestra is the creation of the committee on instrumental affairs of the Music Supervisors' National Association, and is largely the result of the organizing genius of its chairman, Joseph E. Maddy.



3. The National High School Orchestra and Band Camp, at Interlochen, Mich., is likewise the result of the same guidance, and is an outgrowth of the success of the National High School Orchestra. The possibilities of development of the young players were made apparent in the brief rehearsal opportunities of the four-day meetings. It was realized that a summer session could achieve far greater educational results. The struggle to finance such an enterprise was terrific and severely taxed the optimism of its sponsors. But at last, after the third summer session in 1930, the future of the camp, free from financial worries, was assured.

The camp offers its young students courses in playing all instruments; in orchestra, band, chamber music, and vocal ensemble; and in various branches of theoretical music.

It would take too much space to describe the provisions for living, health, supervision, comfort, and recreation of the camp. These are set forth in *The Overture*, a descriptive journal published by the National High School Orchestra Camp Association, Interlochen, Mich.

The success of the national camp has led to the organization of several private summer camps, and in the summer of 1931 the Eastern Music Camp (Inc.), of similar proportions and purposes to the national camp, will be conducted in Sidney, Me., under the altruistic sponsorship of members of the Eastern Music Supervisors' Conference and the New England Festival Association.

4. Class instruction in playing the piano has recently assumed a place of large importance in the public schools. A subcommittee of the committee on instrumental affairs has been giving intensive study to the subject.

Although some beginnings were made before 1910, piano class instruction was still in the early stages of development 10 years ago, with classes in the public schools of only a few cities. From 1920 to 1930, however, there has been a decided growth both in general interest in the piano class movement and in the actual number of classes. This growth has been particularly marked in the past few years, as is shown by the following statistics taken from the records of the National Bureau for the Advancement of Music:

November, 1928: Requests for information about piano classes, 2,307; classes reported in operation, 298 public schools, 31 private teachers.

May, 1930: 11,863 requests from 4,853 cities and towns; 1,433 public schools, 302 private teachers, 873 cities and towns reporting.

The foregoing figures apparently do not include private and parochial schools, where piano classes are rapidly being introduced.

Thus it will be seen that piano class instruction is gaining in favor. Supervisors of music usually report that it is a valuable



addition to the curriculum, both for its own sake and also because it greatly facilitates the study of other phases of music. As educational administrators become convinced of their merit, piano classes are more and more being granted school time and school credit.

As the number of piano classes throughout the country continue to increase, there naturally follows a growing demand from school authorities for teachers who have had definite training in piano class teaching, and colleges and normal schools are rapidly supplying this necessary training. A survey made by the national bureau in May, 1929, revealed that 43 teacher-training schools in the United States were offering piano class methods courses, whereas, in May, 1930, the number had grown to 132 educational institutions.

An increasing number of private teachers are adopting group instruction in their studios, either exclusively or to supplement their individual instruction. Also many private teachers are preparing themselves for such work in the public schools. Instead of acting as a detriment to the private teacher, which has been the fear of many, the public-school classes often serve to interest greater numbers of children, many of whom later continue their studies with private teachers. This proved to be the result in Chicago, where 12,000 children were enrolled during the first year of the public-school piano classes. At the end of the year, 3,600 of these children went to private teachers for further study.

#### COMMITTEE ON VOCAL AFFAIRS

The Committee on Vocal Affairs was appointed at the 1926 meeting of the supervisors' conference. It was the consensus of opinion that such a committee had become necessary in order to further the development of vocal music in the public schools, which, during the rapid growth of the instrumental program in the schools immediately following the World War, had been somewhat neglected.

1. The National High School Chorus is an outstanding development of the work of the committee. In sponsoring the chorus it was desired to demonstrate: (a) That musicianly singing is possible with high-school choral groups; (b) that song material of high musical worth is available for high-school use; (c) that musicianly chorus singing contributes to the enjoyment and musical development of the high-school student in the same measure as instrumental performance.

The concert of the First National High School Chorus at the supervisors' conference in Chicago, 1928, under the direction of Hollis Dann, was a complete and satisfying demonstration of these points and gave a decided impetus toward better high-school chorus singing throughout the country. The Second National High School



Chorus at the Chicago supervisors' conference in 1930, reached even higher levels of attainment. The Third National High School Chorus assembled in response to an invitation from the Department of Superintendence of the National Education Association in Detroit in February, 1931.

Allotment of chorus members to the different States is made in proportion to the high-school enrollment, except that each State is allotted a minimum of two members. Each State is given until a certain date to fill its quota; after that members are chosen from applications on file from any State, regardless of State allotment, until all sections of the chorus are filled. The First National High School Chorus included representatives from 24 States; the second from 30 States, including California, Florida, New York, and North Dakota.

2. Another important work of the committee on vocal affairs is their report on the teaching of vocal music in the public schools from grade 1 through the senior high school. Through subcommittees research was conducted along four lines: (a) Singing during preadolescence; (b) singing during adolescence (junior high school); (c) singing by mature voices (senior high school voice classes); (d) ensemble singing in the senior high school. The result was a series of four treatises for the guidance of supervisors in their vocal work throughout the schools. The four reports were adopted at the 1930 session of the supervisors' conference and have been printed in the form of a bulletin entitled, "Report of the Committee on Vocal Affairs, 1930."

#### OTHER COMMITTEES

In addition to the educational council and the foregoing committees on instrumental and vocal affairs, the Music Supervisors' National Conference has appointed committees on the following topics: (1) Music appreciation (a report on appreciation in the elementary school has been issued); (2) music education through radio; (3) music in community life; (4) music theory in the high school. Further appointments will be made for the study of other topics.

#### (B) MUSIC TEACHERS' NATIONAL ASSOCIATION

The history of the Music Teachers' National Association is a long one, for its first sessions were held in 1876. For many years these meetings were largely in the nature of the old-fashioned "music conventions" of early American life, in which addresses and discussions were interspersed with concerts and recitals for association members and the townspeople of the convention city. In 1906 a radical change of policy entirely altered the character of the meet-



ings. Emphasis was turned to the discussion of subjects of interest to music educators, presented in scholarly papers by prominent authorities. These papers were preserved in bound volumes of Proceedings, which throughout the following years have become authoritative source books on numberless musical subjects. It is probable that the 24 volumes of Proceedings, with those which will come from future meetings, may be considered the greatest contribution of the Music Teachers' National Association to America's musical life.

(C) MUSIC DIVISION, NATIONAL FEDERATION OF SETTLEMENTS\*

The music division of the National Federation of Settlements, formed in 1921, acts as the coordinating body for settlement music departments and settlement schools of music throughout the country, of which there now exist 164. Of these, 86 have been established in the past decade.

Instruction in schools and departments is given at a nominal fee, not for the purpose of turning out professional musicians into an already overcrowded field but to offer the student—be he child or adult—an emotional outlet, recreation, a new way to growth and happiness. In the thousands of students accepted not more than 5 per cent. by generous estimate, become professionals or, indeed, have that desire.

In order to give a balanced musical education, settlement schools and departments require every student to take theory as well as lessons on his chosen instrument. Many schools offer normal courses, which include applied music pedagogy with practice teaching, history of music, psychology, methods, and materials.

From the founding of the first settlement music school in connection with Hull House, Chicago, in 1892, the whole emphasis has been laid on making the best music available for all who want it, regardless of race, color, talent, or financial standing. A natural extension of this purpose has led the music division through the last three years to foster social music (group singing, ensembles formed for recreation, camp music, music in connection with dramatics, festivals, pageants) in the settlements. Social music is for fun, and though the hope of growth in musical taste and standards of performance is not lost sight of, instruction as such is not given. Needless to say here also only the best music is tolerated. Folk songs are largely used and serve to unite in joyous friendliness all races and ages that come to the settlement. In the past two years 48 directors of social music have been placed by the music division.

Trained leaders for both fields are needed. To supply the lack, the music division in 1929 inaugurated a training course for leaders.

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\* 101 West Fifty-eighth Street, New York City.



## (D) NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

The National Association of Schools of Music was founded in 1924, for the purpose of securing a better understanding between member schools; of establishing a more uniform method of granting credit; and of settling minimum standards for the granting of degrees and other credentials.

In 1929 the association issued a booklet setting forth minimum requirements for the granting of degrees, bachelor of music and master of music. The booklet sets out in detail the requirements for the following majors: Piano, voice, violin, organ, cello, orchestral instruments, and composition. It also sets forth in detail the requirements in the theory of music, history of music, and ensemble. The requirements in academic subjects are not less than 18 hours or more than 30 in cultural or academic courses. The association also issued specimen examinations in harmony, keyboard harmony, counterpoint, analysis, and ear training.

The curriculum commission of the association will present at the annual meeting, to be held in December, 1930, a 4-year curriculum with public-school music as a major, leading to the degree, bachelor of music. As soon as this curriculum is approved by the association, a supplementary booklet will be issued.

The association now consists of 38 member schools, among which are some of the largest and best known university and individual schools of music in this country. The booklet of the association can be secured by addressing the president, Harold L. Butler, Syracuse University, Syracuse, N. Y.

## AGENCIES FOR FURTHERING MUSIC

Of the agencies organized for the purpose of advancing musical interest throughout the country, the following are discussed because of their generally altruistic aims and their national scope.

## (A) NATIONAL BUREAU FOR THE ADVANCEMENT OF MUSIC

1. The National Bureau for the Advancement of Music, organized in the fall of 1914, is an institution devoting itself, as its name implies, to furthering musical interest and activity in general, rather than in any particular area of the field. It is unique in that it does this through giving assistance to other organizations and individual workers rather than by devoting its energies primarily to its own activities. Its help is given mostly in the form of literature and guidance, to those working both nationally and locally on music projects of all kinds, chiefly in the school, the church, the club and

\* 45 West Forty-fifth Street, New York City.



the community. It carries on a wide variety of correspondence with workers in all parts of the country both in the congested metropolitan centers and in the small isolated hamlets and rural communities, and it has issued over 130 different publications pertaining to the more widely adopted activities and furnishes most of these free in single copies upon request and at printing cost in quantities. In addition to its general work the bureau is fostering a number of specific activities until such time as they may be provided for by others. These activities include State and national school band and orchestra contests as well as choral contests, music memory or appreciation contests, National Music Week and group piano instruction. It also has booklets on the subject of Junior Music Clubs. It has made surveys on credits for music in colleges and high schools, music in recreation, municipal music, music in institutions, preschool music, etc.

2. The music memory contest has been introduced into the school systems of more than 1,600 towns, cities, and counties, as a means of stimulating the children's interest in good music and familiarizing them with a considerable repertory of standard works. The basic plan requires merely recognition of the pieces when played, even if only the theme or a short excerpt is given. This plan is being elaborated upon in most places in which the contest is now being given, and includes additional features designed to enhance its educational value. The extended plan includes recognition of form, style, and other characteristics of the composition.

3. The educational benefits of National Music Week are twofold; (a) To formal music education in the schools; (b) to informal music education through the encouragement of adult activities. The schools are offered a particularly effective means for calling public attention to the work that they are doing in music. Coming, as it does, near the end of the school year, it serves as a summing-up of the entire season of school music instruction. The benefits to adult education through music week have included the formation of many musical groups which have had music week as their first objective, but which have later continued as fixtures in the community life. Through the National Music Week of 1930, a start was made in a definite movement for providing adult outlets for the musical talent developed in the public schools, thus avoiding a certain proportion of wastage.

#### (B) NATIONAL FEDERATION OF MUSIC CLUBS

The National Federation of Music Clubs is an organization of nearly 5,000 affiliated clubs, with a membership of approximately 400,000. There is also a junior department of over 2,000 clubs with a membership of more than 100,000.



The federation is working to arouse public consciousness to the need for music in the school, in the home, and at public gatherings; they have endeavored to give public support to the work in the schools, to stimulate the raising of standards of music in the churches, to secure support for public concerts, and to raise the standard of appreciation among their own members and the general public.

Among outstanding specific activities of the federation is the development of the junior department, the encouragement of talented young artists through prize competitions and subsequent concert engagements, the winning of wider recognition for American composers by offering substantial prizes for original compositions in several fields of music, and the fostering of opera in English. A course of study was authorized several years ago which is sequential in its subject matter and which serves as an outline for club work throughout the country.

The federation is highly organized and keeps its many member clubs in close touch with the various fields of study and activity which it fosters.

#### (C) NATIONAL MUSIC LEAGUE\*

The National Music League is a nonprofit organization whose chief work is to develop more concert activity all over the country and to present first-class concert artists for the purpose. Since its inception in 1925 the league has been studying and developing plans for the presentation of concerts in school auditoriums for the benefit of grade school and high-school students. This movement has developed logically as the outcome of the general recognition of music as a part of grade and high-school education. The league has recognized several essentials in the arrangement of its courses of concerts in schools: (1) They must be performed by first-class artists; (2) the artists must be specially trained in school concert presentation; (3) the programs must be carefully selected from the wealth of good music which everyone should know and should be coordinated as far as possible with the school music curriculum; (4) the programs should be annotated and additional material supplied in order that the music to be performed may serve as material for classroom instruction beforehand; (5) the concerts must be available at minimum cost so that no student, for financial reasons, need be debarred from attendance. Development of the plan along these lines resulted, early in 1929, in a definite course of four concerts. For purposes of economy and in order that the progress of these concerts might be successfully watched, the initial season was

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\* 118 West Fifty-seventh Street, New York City.



confined to 10 towns, all of them situated within 100 miles of New York City. For the current year (1930-31) these concerts are being extended as far west as Indianapolis.

(D) NATIONAL RECREATION ASSOCIATION \*

The National Recreation Association, formerly the Playground and Recreation Association of America, has for more than 10 years maintained a Bureau of Community Music. The bureau has had two main purposes: (1) To provide for recreation and music workers throughout the country a means of sharing their ideas and experiences; (2) to provide for every community music worker to help organize musical activities and to find and instruct local people capable of carrying on those activities.

The following types of activities have been studied: School music leading to music in homes and the community; choirs; other choruses; festivals and contests; congregational singing; Sunday school singing; community singing; city planning in music; rural music; orchestras; chamber music groups; bands; community opera companies; music in homes; music in settlements; music in community centers; music in adult education; music in clubs; music on playgrounds; music in camps; music in industries; college groups; leader training courses.

In 1928 the association undertook a project of developing music in small towns and rural districts. At the request of the New York State Education Department the plan was successfully developed in that State during the first year. To reach the desired result it was necessary to do four things: (1) To interpret to school boards in small towns the value of having a trained music leader working in the schools and in their communities; (2) to see that a sufficient number of qualified music leaders were trained and available for service in rural communities; (3) to arrange for placing the available music missionaries in towns where they could serve best; (4) to establish festival centers to which small towns could send music groups for singing and playing together. The organization of these annual festivals was considered quite important because they would serve not only as an incentive for the small town groups but would give an excellent opportunity for all the groups to hear really fine music. In addition to graduates of special music courses, many of the towns of the region were furnished music leadership that had not had it before. In 1929, upon the urgent request of the State department in Michigan, the plan was undertaken in that State. Much has been accomplished in developing community music activities,

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\* 315 Fourth Avenue, New York City.



music in 1-room schools, and in the organization of county festivals. So successful has this whole project been that the association feels a large contribution can be made to the development of rural music in America by continuing this service to State departments.

Despite the radio, phonograph, and all the means of easy, passive entertainment, the numbers of people, especially boys and girls, engaging in singing or playing for the love of it is greater than ever before in this country. Reports in 1929 from recreation superintendents in 94 cities show an enormous enrollment in choruses, bands, orchestras, operetta companies, in addition to many forms of less exacting musical activities.

### MUSIC FOUNDATIONS

A number of foundations and endowments contribute generously to the support and development of music education. Among the more prominent foundations devoted wholly or partly to music education, four are described below. In the absence of authoritative statements from other foundations, the author of this survey hesitates to speak for them.

#### (A) THE JUILLIARD FOUNDATION

The Juilliard Foundation, John Erskine, president, 49 East Fifty-second Street, New York City, was established March, 1920, through the legacy of Augustus D. Juilliard. His will requested that the income of the legacy be spent for the general furtherance of American music, whether by the training of students, by the encouragement of composers, by the financing of performances, or in any other way that his trustees should decide.

In 1924 the Juilliard School of Music was organized to provide free instruction for students of American citizenship who should pass a competitive examination. The school was intended to bring together the best teachers of this country and Europe and advanced students of the type that hitherto have gone abroad to complete their studies. In October, 1926, the Juilliard Foundation took over the Institute of Musical Art, in New York City, one of the best of the well-established conservatories. From that date the institute has been maintained according to its traditions as a conservatory with elementary as well as advanced pupils, and the graduate school has continued to provide free instruction for very advanced students who should pass a competitive examination. In 1927 the trustees of the foundation incorporated under a charter of the regents of the State of New York a secondary board of directors who operate under the title of the Juilliard School of Music. They are elected by the foundation and submit to it an annual budget. These direc-



tors have charge of the Juilliard School in both its parts, conservatory and graduate. They recommend to the foundation, and carry out, other work for the general advancement of American music.

That other work has taken the form, largely of aid to American composers and of aid to music students in the country at large. Composers are invited to submit annually orchestral manuscripts, of which the one selected by the jury is published in score and parts and in miniature score at the expense of the school. All royalties from this music go to the composer. The school has also been of aid to the composer in securing performances of these works.

For some years a large sum of money was devoted to scholarship aid for music students outside New York. It has proved wiser, however, to divert this money gradually into salaries for teachers or directors of music centers whom the school sends out to parts of the country which can make use of such aid. This system has proved especially helpful in persuading young graduates of the school to return to the part of the country from which they came.

#### (B) PRESSER FOUNDATION

The Presser Foundation, James Francis Cooke, president, 1713 Sansom Street, Philadelphia, Pa., is devoted to educational work chiefly as follows:

1. The department of scholarships, amounting to \$250 each. The grants are invariably made to the college as an institution and not to the individual recipients. Up to and including 1929, more than 180 colleges received such grants. For the year 1930-1931, 19 colleges were granted scholarships.

2. The department of music buildings in colleges and universities has made substantial grants making possible the erection of buildings (often including halls) for purposes of music study. Eight such buildings have already been dedicated, and four additional grants have been authorized. Many additional applications will be given consideration in the order of their receipt.

In addition to the foregoing the foundation conducts a home for retired music teachers. A department for the relief of musicians in distress has made emergency grants at times of flood, cyclone, and other disasters, as well as giving assistance in rare cases to isolated educational projects.

#### (C) THE EASTMAN FOUNDATION

Mr. George Eastman made his contribution to music education by founding the Eastman School of Music, presenting it to the University of Rochester, and endowing it generously. He accomplished a second purpose, that of training listeners, by building the Eastman Theater, which he also presented to the university.



Mr. Eastman's philosophy is that with the increasing mechanization of industry there will develop a greatly increased amount of leisure time for the individual. He feels that there is no better use for leisure time than its employment in the production or the appreciation of music. To bring this about two things are necessary: First, training musicians, and, second, training listeners. The Eastman School of Music is dedicated to the first of these objectives and the Eastman Theater to the second.

The Eastman School of Music is organized as a professional school of the University of Rochester. It maintains a symphony orchestra, which, in addition to its concerts, weekly broadcasts over a national network. The school each season gives a series of six concerts which are devoted entirely to the production of music by native American composers, and subsidizes the publication of the best of these works.

Prior to the advent of sound films the Eastman Theatre maintained a full-symphony orchestra. It is now a motion-picture theater of the usual type, but Mr. Eastman's original purpose is attained by devoting a portion of the rent from the theater to helping finance the Rochester Civic Orchestra.

#### (D) CARNEGIE CORPORATION

The Carnegie Corporation, Frederick A. Keppel, president, 522 Fifth Avenue, New York City, has made grants for purposes of music education. A list of grants in the field of music since 1921 follows: 1921-22, 1 organization, \$5,000; 1922-23, 3 organizations, \$16,250; 1923-24, 2 organizations, \$6,000; 1924-25, 7 organizations, \$37,500; 1925-26, 9 organizations, \$151,000; 1926-27, 9 organizations, \$48,000; 1927-28, 11 organizations, \$46,000; 1928-29, 11 organizations, \$69,000; 1929-30, 14 organizations, \$96,000; total during the past decade, \$475,250.

#### RADIO IN MUSIC EDUCATION

There seems to be a feeling in the best-informed circles that radio in education is still in a very early stage of experimentation. This is in spite of tremendous activity in every part of the country. In radio-education activities to date, music has taken a conspicuous place, and music education by radio is probably as advanced as radio teaching of any other school subject. The reasons for this are obvious, as music lends itself most favorably to radio presentation. Nevertheless there is to-day much discussion of what constitutes the best procedure in this field, and any statement on the subject must be considered as nothing further than a report of progress. Three interesting studies of radio in education have recently appeared: (1) *Radio in Education*, by Armstrong Perry; the Payne



fund, 1 Madison Avenue, New York, 1929; (2) *Radio Tunes In*, a Study of Radio Broadcasting in Adult Education, by Levering Tyson, American Association for Adult Education, 60 East Forty-second Street, New York, 1930; (3) *Education on the Air*, First Yearbook of the Institute for Education by Radio, at the Ohio State University, Columbus, Ohio, by a large number of contributors, published by the Payne fund, the State Department of Education of Ohio, and the Ohio State University. In these studies careful consideration has been given to music education.

Radio was first used in education in the fall of 1920, so that the past decade compasses the entire history of this important development. From the beginning the Office of Education at Washington showed decided interest in the possibilities thus opened for education extension. A large number of organizations and institutions are intensively studying the subject, notably the advisory committee on education by radio, appointed by Secretary Ray Lyman Wilbur, of the Department of the Interior, with Commissioner of Education William J. Cooper, chairman. The committee was organized in 1929 and made its report to the Secretary in February, 1930. As a result of their recommendations, Armstrong Perry was appointed specialist in radio education in the Office of Education in Washington. Teachers College, Columbia University, maintains a department of educational research which keeps closely in touch with a group of supervised schools listening-in to musical broadcasts.

The first organized course of music appreciation to be broadcast was in Cleveland, Ohio, in 1925, when special programs designed for primary, intermediate and upper grades were broadcast to the public schools of that city. Specially prepared notebooks were used by the children. The high points in the series were the Cleveland symphony children's concerts.

The same year WMAZ, in Chicago, started a series of concerts for the In-and-About Chicago Supervisors' Club. Suburban schools listened-in as well as city schools. The State Department of Connecticut broadcasted musical programs through the New England States during the year 1926-27. Oakland, Calif., early undertook a plan of teaching sight-reading, but found the radio method inadequate. The Ohio School of the Air has put on a series of programs in rhythmic activity for young children and for one semester presented appreciation lessons for rural schools. The Detroit Symphony Orchestra has broadcasted its children's concerts for three years and the Rochester Civic Orchestra commenced to broadcast to the schools of northern New York in the fall of 1929. The New York Philharmonic Orchestra, under the direction of Ernest Schelling, is now broadcasting on a nation-wide scale its children's concerts on Saturday mornings at 11 o'clock, eastern standard time.



California ranks among the pioneer States in the radio field. Factors which have helped the cause of good music broadcasting there are: A climate favorable to good reception, the early development of commercial sponsorship, and the early linking of San Francisco by wire with Los Angeles, giving a foretaste of chain broadcasting. The Standard Oil Co. of California was among the first to make use of coastwise chain broadcasting and in 1927 established the standard symphony hour. After the first year the standard symphony hour concerts were placed under the general supervision of Arthur S. Garbett, in order to facilitate the work of the Standard School Broadcast, established in the fall of 1928. The unique plan of linking a morning preparatory lesson with a symphony concert at night has led to widespread adult interest as well as to well-organized school participation. A Teachers' Manual has been prepared by Mrs. Mary McCauley, with the cooperation of an advisory board of prominent music educators of the Pacific coast.

In February, 1930, the Columbia Broadcasting System commenced the American School of the Air in which history and literature dramalogs were given a background of incidental music which furnished an appreciative social and historical setting. Later in the year the school introduced three series of concerts broadcasted on a nation-wide basis. Symphony orchestras and choral organizations from various parts of the United States broadcast on the Thursday programs, which extend from October to May. A Listener's Descriptive Manual and notebooks for the use of individual children have been prepared by Alice Keith and Josef Bonime.

The most extensive and highly organized plan of music appreciation instruction by radio is that of the Damrosch concerts. In the spring of 1928 the Radio Corporation of America announced that Walter Damrosch, long known internationally as the conductor of the New York Symphony Orchestra, would conduct a series of concerts during school hours with explanatory comments, over the National Broadcasting Co. and associated stations. The initial series was so successful that the plan has been extended by the National Broadcasting Co. to carry through the spring of 1932. An advisory committee has been formed, on which a number of prominent educators and musicians are serving. Notebooks have been prepared for the use of school children by Ernest LaPrade, and talking-machine records of the selections have been made available by the Victor Radio Corporation for study previous to the concerts and following them.

Speaking of the National Broadcasting Co. music appreciation hour, Mr. Damrosch said:

The whole purpose of this series is to develop a real love and appreciation of music. To accomplish this I try to avoid a system of rule and rote. I hope



I am showing my young listeners that music is the language of such emotions as they experience from day to day—joy, sorrow, laughter, and singing. Once they discover this, music will no longer seem strange to them.

These young radio listeners will be the symphonic audiences of the future. Learning to like good music when they are young, they will continue to do so when they are older and will seek to satisfy their love of fine music by going to the concerts of symphony orchestras. After all, appreciation of great art is largely a matter of habit, and habits are formed more easily when one is young.

### SYMPHONY CONCERTS FOR CHILDREN

The following list of symphony concerts for children is as nearly complete as information at hand makes possible:

**Boston:** Boston Symphony Orchestra. Two concerts with some cooperation of the municipal and school authorities; approximate number of children in attendance, 2,400. Four concerts under the direction of Ernest Schelling, without cooperation of the municipal and school authorities (seventh season).

**Chicago:** Chicago Symphony Orchestra. Two series (two concerts with same program) seven concerts each, under the direction of Frederick Stock. This season (1930-31) for the first time the concerts have the official cooperation of the Chicago public schools. Attendance, 28,500.

**Cincinnati:** Cincinnati Symphony Orchestra. Two concerts under the direction of Fritz Reiner, with cooperation of municipal and school authorities, and three concerts under the direction of Ernest Schelling, with cooperation of municipal and school authorities. Attendance, 18,500.

**Cleveland:** Cleveland Symphony Orchestra. Twelve concerts under the direction of Arthur Shepard, with great cooperation of municipal and school authorities. Attendance, 25,000.

**Detroit:** Detroit Symphony Orchestra. Ten concerts under the direction of Victor Kolar, with the cooperation of municipal and school authorities. Attendance, 24,000.

**Los Angeles:** Los Angeles Philharmonic Orchestra. Eleven concerts under the direction of Artur Rodzinski, with the cooperation in part of municipal and school authorities (also of Santa Barbara and Pasadena). Attendance, 9,000.

**Minneapolis and St. Paul:** Minneapolis Symphony Orchestra. Six concerts under the direction of Henri Verbrugghen, with the cooperation of municipal and school authorities. Attendance, 14,000.

**New York:** Philharmonic Symphony Orchestra. Three series, 10 children's concerts, 5 young people's concerts, under the direction of Ernest Schelling (eighth season); no cooperation of municipal and school authorities. Attendance, 42,000. Two seasons in Brooklyn and the Bronx of two series of concerts for high-school children, with the full cooperation of municipal and school authorities. Attendance, 4,000.

**New Haven:** New Haven Orchestra. Two concerts with partial cooperation of the board of education, sponsored by the Junior League. Attendance, 5,000.

**Orange and Montclair:** New York Philharmonic Symphony Orchestra. Four concerts without cooperation of school authorities. Attendance, 4,000.

**Philadelphia:** Two series, 10 concerts under the direction of Ernest Schelling, with the cooperation of municipal and school authorities (fifth season). Attendance, 22,000.



**San Francisco:** San Francisco Symphony Orchestra. Three concerts under the direction of Wheeler Beckett and Alfred Hertz, with the cooperation of the municipality. Attendance, 7,500.

Symphony concerts for children in America date back to 1897 when Walter Damrosch conceived the idea and inaugurated a series for boys and girls from 12 to 16 years. They proved enormously popular, so much so that in 1916 he was obliged to institute a second series for younger children ranging from 6 to 12 years. The children who attended during the early years grew up, and then began bringing their own children. And the mothers who once brought their small children became grandmothers and brought their grandchildren. The limited quarters at Aeolian Hall eventually proved too small and Mr. Damrosch moved to the more spacious Carnegie Hall. This, too, within a few years became strained to capacity. Three years ago Mr. Damrosch discontinued his public concert activities in order to devote his time to the radio broadcasting with which his name is now nationally associated.

Ernest Schelling, composer, pianist, and conductor, has for some years devoted his energies largely to conducting symphony concerts for audiences of children. In New York, Brooklyn, the Bronx, the Oranges and Montclair, Boston, Cincinnati, and Philadelphia, he presents annually concerts before hundreds of thousands of children, interspersing the musical selections with an illuminating running fire of comments. Mr. Schelling uses lantern slides to illustrate his points, and he has an amazing and very valuable collection of slides on every imaginable phase of his subject.

Another of the great conductors who devotes a generous share of his time and strength to symphony concerts for children is Frederick Stock, director of the Chicago Symphony Orchestra. Since 1919-20 he has maintained series of children's concerts, the programs including commentary by the conductor on the works played, the instruments of the orchestra, and illuminating historical matter. The Chicago Symphony Orchestra has also played similar programs in Milwaukee and other cities, and in certain spring festivals at various universities.

The Civic Orchestra of Chicago was inaugurated by Frederick Stock for the purpose of training young professionals in the repertory, traditions and methods of symphony orchestra work. Since its formation it has an annual season of 25 weeks, with an average of 8 or 10 public performances. A theory department, a chamber music department, and each section of the orchestra under the coaching of principals from the Chicago Symphony Orchestra, with the regular ensemble rehearsals and concerts, comprise its activities. At present there are 20 of its graduates in the ranks of the Chicago



Symphony Orchestra, and over 60 others are on the rosters of other organizations of high standing. The work is under the direct supervision of the assistant conductor of the Chicago Symphony Orchestra, Eric De Lamarter.

### THE PRIVATE MUSIC TEACHER <sup>10</sup>

A survey of music education in America would be incomplete without some reference to the status of the private music teacher. Prior to the World War the piano in the home was considered an evidence of respectability, and every child of cultured parents was expected to "take music lessons." Nowadays the automobile has become the token of financial standing, the moving picture supplies our diversion, and the radio provides our music. Under all these adverse conditions it is rather astonishing that the private music teacher still occupies so firm a place in our community life as a study of the field demonstrates. It is true that there have been marked changes during recent years. The older methods have largely given way to processes more in line with child psychology—the piano teacher is learning from the school teacher.

The most conspicuous development is the advent of class piano instruction. Many private teachers have failed to realize that this was an inevitable forward step, just as class instruction in other lines of education has superseded the tutoring system. Other private piano teachers have awakened to the situation and have socialized their instruction by bringing their pupils together for group lessons. Many of the most prominent teachers have not yet felt the pressure of departure from tradition; it naturally would first affect the less strongly entrenched. So to-day we find, side by side, three types of private teachers: (1) Teachers of personality and ability who have been successful in the former methods and practices and who continue in favor in their communities; (2) forward-looking teachers who are eagerly studying conditions and endeavoring to adapt themselves to the changing times; (3) teachers who are either poorly trained or weak, and who cling desperately to old methods because they are familiar or flounder hopelessly with the new ones which they can not understand. These latter, who have been in the majority, are slowly fading from the picture, but fortunately most of them were teachers as a side line only. The close of the decade finds the field of the private teacher most unsettled and uncertain. Probably the coming decade will bring some form of stability.

<sup>10</sup> See a discussion of The Public School and the Private Music Teacher, by the author of this survey, in the 1930 volume of proceedings of the Music Teachers National Association.



## CONCLUSION

Summing up the findings of this survey, one is reminded of the slogan around which was built the program of the 1919 meeting of the Music Supervisors National Conference: "Every child should be educated in music according to his natural capacities, at public expense, and his music studies should function in the life of the community." It appears that definite progress has been made during the past decade toward the desirable goal outlined in this statement.

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